Some Problems of Dryden's Miscellany and A Finding-List of English Poetical Miscellanies 1700-48 in Selected American Libraries

A Portion of

ENGLISH POETICAL MISCELLANIES, 1700-25

A DISSERTATION

SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES OF THE JOHNS HOPKINS UNIVERSITY IN CONFORMITY WITH THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

1939

BY

RICHARD CHARLES BOYS

BALTIMORE

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THESIS SUMMARY

Accepting Professor Arthur Case's arbitrary definition of a miscellany as a collection of verse by three or more hands, the author of this thesis discusses anthologies both Chronologically and by types.

After the Age of Elizabeth the miscellany languished until the Restoration. It took on new life in 1684 with the appearance of Dryden's Miscellany and the first quarter of the eighteenth century saw the collections flourishing more than ever before in their history. From 1710 to 1720 alone there were published 125 volumes, which bested the previous record of 56 in 1680-90. Of these the most important were general miscellanies, those containing verse on a variety of subjects—there were about forty in the period 1700-25.

Religious poems played an increasingly important role, although they made up but 3% of the total. No doubt much of their success was due to the rise of middle-class readers and a female audience. Women wrote as well as read many of these poems. Mrs. Elizabeth Singer Rowe and Lady Chudleigh, for instance, shared the limelight with Dryden and Addison and the professional divines. On the other hand light verse, especially songs, bulked larger. Such collections as the *Tea-Table Miscellany* (1724) and the *Hive* (1724) helped bring the total of songs up to 23%. For these the drama was drawn on heavily and Dryden, Aphra Behn, and Tom D'Urfey were the favorites.

That *Poems on Affairs of State* went through more volumes than any anthology in the period except the Dryden shows the great vogue of political verse. The 800 or so translations were but a step behind; approximately 75% of these were from the Latin, about half from Ovid. Horace, Petronius Arbiter, and Juvenal and Persius also had volumes devoted to them. Of the remaining translations 16% were from the Greek There was also a scattered but significant body of pre-Restoration poems. Chaucer, though modernized, was coming into his own. A bad edition of Tottel's Miscellany in 1717 was a bond with the past, as was the 1716 Dryden, which played up Donne and Ben Jonson as well as a few Renaissance lyrics.

From the 6150 poems examined for this thesis Dryden emerges as the Colossus, with Sedley coming in a poor second. There followed in order Rochester, Rowe, Prior, and Pope; Addison was twelfth, Congreve thirteenth, Waller fifteenth, and Milton twenty-fifth. These figures tell but part of the story but they do reveal the fact that late seventeenth-century poetry was still very much in fashion. 40% of the poems were in stanzas of some kind and 48% in heroic couplets. In 1727 the miscellany reached a new height of twenty-nine volumes. After that there was a decline until Dodsley's collection, due in part no doubt to the rise of the periodical, which printed many pieces formerly given to the miscellanies.

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SOME PROBLEMS OF DRYDEN'S MISCELLANY

By Richard C. Boys

In 1684 the rising young bookseller, Jacob Tonson, added another feather to his cap by publishing *Miscellany Poems*, which came to be known as Dryden's or Tonson's Miscellany and enjoyed popular approval until 1727. In all there were six parts to the anthology in the forty-three years of its existence. Constantly re-issued it proved to be the most successful of the early eighteenth-century collections, with the possible exception of *Poems on Affairs of State*.[1] One manifestation of the vogue of Dryden's Miscellany is the large number of imitators it had. It is not too much to say that it set the fashion for one kind of collection, which may arbitrarily be called the general miscellany,[2] a type revived by the Augustans and destined to become important in the eighteenth century. Dr. Earl Wasserman has pointed out [3] how even the title of the Dryden was imitated in such works as *Miscellany Poems and Translations by Oxford Hands* (1685) and *Miscellany, Being a Collection of Poems* (1685). That these books were probably drawing their titles from Dryden's collection can hardly be denied, since they appear suspiciously soon after 1684. But too much stress should not be placed on this fact. For in the first place, although the word ' miscellany ' was frequently used there was in many cases no attempt to treat the same subject-matter. Also, some books,

[1] This important miscellany, until the last few years neglected by scholars, went through at least fifteen editions or issues in nineteen years, while the Dryden appeared in twenty-seven volumes from 1684 to 1727. Bibliographical complexities of both anthologies are great. Of the Dryden the best accounts are those by Professor Arthur Case (*Bibliography of English Poetical Miscellanies 1521-1750*, Bibliographical Society, Oxford, 1935, pp. 115-23), Mr. Hugh MacDonald (*John Dryden, a Bibliography*, Oxford, 1939, pp. 67-78), and Professor Raymond D. Havens (*PMLA* 44 [1929]. 502). Professor Case has also done much to untangle the snarl of *Poems on Affairs of State* (*Bibliography*, pp. 147-53), while Mr. James Osborn and Dr. Arthur Mizener, at Yale, have made extensive inquiries along the same lines. The latest, and perhaps fullest treatment in print, is Mr. Hugh MacDonald's in the Dryden bibliography (pp. 316-22).

[2] A general miscellany, unlike many anthologies, contains poems of a heterogeneous nature. In contrast there were miscellanies, to mention a few, devoted entirely to religious poems, to songs, and to political verse.

[3] " Pre-Restoration Poetry in Dryden's Miscellany," in *MLN* 52 (1937). 548.

such as Wycherly's *Miscellany Poems* (1704), were not miscellanies as we think of them, being by one poet only.[4] Furthermore, why was it that only the title of Part 1 of the Dryden was copied if all parts of the collection were being imitated?[5] The answer, no doubt, is a simple one; the word 'miscellany,' in some combination or other, offered a title which covered a variety of needs. Dryden's Miscellany merely reminded other writers and booksellers of the existence of a convenient term. To be sure, as the seed from which many early eighteenth-century collections sprang, the Dryden is of considerable importance, but its place is apt to be overestimated. It is certainly going too far to say, as one writer does, that "thereafter the majority of the collections took a more serious and literary turn."[6] One need only glance through Professor Case's bibliography to see that anthologies of songs (without music), miscellanies from the spas, translations of amatory verse, gay, bawdy political poems, and courtesy-books kept light and often frivolous verse very much alive.

A veil of obscurity surrounds the editing and publishing of Dryden's Miscellany. That Dryden had a hand in the venture there is no doubt,[7] but just how much he did is a mystery; Mr. MacDonald believes that he was merely an occasional adviser, not the actual selector.[8] Still other questions arise. Who, we might ask, carried on after Dryden's death in 1700, until the completion of the first series, in 1709? Did the same man edit the 1716 edition and the one in 1727? Although practically nothing is known about these matters Mr. MacDonald has perhaps pointed the way to a partial solution. He states:

In a catalogue of Books Printed for *E. Curll*, At *Pope's-Head*, 1735 (B. M. 13457 2) is the following entry: 'The Original Genuine Edition of Miscellany Poems and Translations. Begun by Mr.

[4] Professor Case's arbitrary definition of a miscellany as a book containing poems by three or more authors (*Bibliography*, p. v) is an adequate one.

[5] Tonson used several titles in his miscellany. Part 1 was called *Miscellany Poems*, Part 2 *Sylvae*, Part 3 *Examen Poeticum*, Part 4 *The Annual Miscellany*, and Parts 5 and 6 *Poetical Miscellanies*. The 1716 collected edition was called *Miscellany Poems*, and that title was retained in 1727.

[6] Earl Wasserman, in *MLN* 52 (1937). 548.

[7] A good, brief summary of the evidence concerning Dryden's share in the editing is given by Mr. Hugh MacDonald in his bibliography (p. 67).

[8] *Ibid.*, p. 67.

Dryden, in the year 1684, and continued by Mr. *Rowe* to 1709, concluding with Mr. *Pope's* Pastorals. In six volumes. Price a guinea. *N. B.* All the late Editions are castrated.' [9]

If more evidence could be turned up to prove Rowe's share in the undertaking one of the important problems connected with Dryden's Miscellany would be cleared up.

The 1716 edition presents one puzzle which has received some attention from scholars. There certain changes are made which clearly set it off from the earlier volumes, namely, the inclusion of a considerable body of poems not found in the parts put out from 1702 to 1709. Of these about one hundred were from the pre-Restoration period and are striking because they show an interest in the earlier poetry unusual for the early eighteenth century.[10] That Cowley and Waller should be well represented in 1716 is not surprising, since they were among the most popular poets in the miscellanies of the time, but the picture we have of the period does not generally include Donne, Jonson, Drayton, Carew, and Wither, nor Milton's minor poems. In addition to poems written by acknowledged Renaissance writers there was a fair number of anonymous poems and ballads. Why then, the question arises, in an age generally considered to be out of touch with these poems and poets should such a body of verse appear? Professor Havens states that "apparently there is but one answer: the new selections were expected to increase the attractiveness and hence the sales of the work." [11]

Dr. Wasserman carries the conjecture still further:

> No longer under Dryden's restraint and, although he [Tonson] continued to use Dryden's name on the title-page, no longer able to attract strongly the fashionable groups through the use of it sixteen years after the editor's death, he seems to have planned, therefore, to make the contents more popular and thereby widen their appeal.[12]

To Dr. Wasserman's suggestion might be added the fact that we should expect Tonson to make a bid for popular favor in the

[9] *Ibid.*, p. 324.

[10] The significance of these poems was first pointed out by Professor Raymond D. Havens, in "Changing Taste in the Eighteenth Century," in *PMLA* 44 (1929). 506-12.

[11] *Ibid.*, p. 508.

[12] *MLN* 52 (1937). 548.

field of the miscellany for he, more than any bookseller of his time, had a finger on the public pulse. It was Tonson, for instance, who helped popularize Milton and who, by publishing Rowe's edition did much to establish Shakespeare's fame among the general reading public. To these suggestions I shall add below another possibility which fits nicely into the pattern. But before going on I should like to consider the matter of Tonson's success in going to the past for new material. Did these pre-Restoration poems, in a word, win for their publisher the approval of the readers?

It is difficult to discover with any degree of certainty the popularity of these hundred poems. Dr. Wasserman is of the opinion that they were well received,[13] but Professor Havens holds the opposite view.[14] From the evidence we have it seems likely that this group of poems added to the 1716 edition met with a cool reception. One of the best proofs of this fact was the scantiness of reprinting in other collections of the time; since copyright was not yet well established, piracy was common and popular poems were widely reprinted in other miscellanies.[15] Some of the earlier poems that were in the 1716 Dryden did appear from time to time in anthologies during the first half of the century. They are given below:

Ask me no more where Jove bestows (Thomas Carew)
Hive, 1st and 2nd eds., Volume 1, 1724.

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[13] *Ibid.*, p. 555.

[14] *PMLA* 44 (1929). 512.

[15] For instance, Roscommon's "Paraphrase on the 148th Psalm" (O azure vaults! O crystal sky) appeared in the following collections at least: *Collection of Poems: Viz. The Temple of Death* (1701, 1702, and 1716), *Collection of Divine Hymns and Poems* (1719), *Examen Poeticum* [Dryden's Miscellany, Part 3] (1706), *The Miscellaneous Works of . . . Rochester and Roscommon* (1709), *Poems by the Earl of Roscommon* (1717), *Miscellanea Sacra* (1707), and *The Virgin Muse* (1717, 1722). Similarly, other poems were used freely by different publishers. Some of these, with the number of times they appeared in different volumes before 1725 are: Roscommon's "Horace, Book 1, Ode 22" (10), the Earl of Mulgrave's "Essay on Poetry" (9), "Chevy Chase" (8), John Philips's "The Splendid Shilling" (8), Swift's "Baucis and Philemon" (8), Pope's "To the Ingenious Mr. Moore" (7), Gay's "Ovid's Metamorphoses, Book 6" (6), Sedley's "Thirsis and Strephon" (6), Dorset's "To all ye ladies now at land" (6), Waller's "Upon the Late Storm" (6), Addison's "A Letter from Italy" (6), and Sedley's "Constancy" (6). These figures are based on a study of 190 volumes of miscellanies and about half of the poems printed more than five times are given here. The vogue of those pieces given above shows that up to 1725, at least, "Restoration" verse held an important position in literature of the time.

Beauty and love once fell at odds
Syren, 1735, 1737, 1739; *Complete Collection of Old and New Scotch Songs*, No. 1 of Volume 4, 1736; *Linnet*, 1749.

Dear Dorinda weep no more
Hive, Volume 2, 1724.

Did you not once, Lucinda, vow (A Pastoral Vow)
Choice, Volume 3, 1733; *Syren*, 1735, 1737, 1739; *Complete Collection of Old and New English and Scotch Songs*, No. 1 of Volume 4, 1736; *Linnet*, 1749.

Farewell, my mistress, I'll be gone
Syren, 1735; *Complete Collection of Old and New English and Scotch Songs*, No. 2 of Volume 4, 1736.

Hark, My Flora, love doth call us (Love's Courtship, by William Cartwright)
Hive, Volume 3, 1725.

How severe is forgetful old age (Song of Hey Ho)
Hive, Volume 2, 1st ed., 1724; Volume 2, 3rd ed., 1727; Volume 2, 4th ed., 1733.

If wealth a man could keep alive (Alexander Brome)
Syren, 1735, 1737, 1739; *Thrush*, 1749.

In Lancashire, where I was born (The Lancashire Song)
Choice, Volume 3, 1733; *Syren*, 1735, 1737, 1739.

I sighed and I writ
Hive, Volume 2, 1724.

I tell thee, Dick, where I have been (Ballad on a Wedding, by Sir John Suckling)
Collection of Old Ballads, Volume 2, 1723; Volume 2, 2nd ed., 1726.

Kind gentlemen will you be patient awhile (An Old Ballad of Bold Robin Hood)
Collection of Old Ballads [Volume 1], 1723; [Volume 1], 2nd ed., 1723.

Let Jug in smiles be ever seen
Thrush, 1749.

A maiden of late (The Maiden's Longing)
Choice, Volume 3, 1733; *Syren*, 1735, 1737, 1739; *Linnet*, 1749.

My name is honest Harry (Harry and Moll)
Hive, 1st ed., Volume 2, 1724; 3rd ed., Volume 2, 1727; 4th ed., Volume 2, 1733; *Choice*, Volume 1, 1729 and 1733-7; *Syren*, 1735, 1737, 1739; *Cupid*, 1736, 1737, 1739; *Collection of Diverting Songs*, c. 1739; *Thrush*, 1749.

No more shall meads be decked with flowers (Thomas Carew)
Choice, Volume 2, 1733; *Thrush*, 1749.

Now God alone that made all things [In some cases printed as Now God above. . . .]
Triumphs of Bacchus, 1729; *Collection of Bacchanalian Songs*, 1729; *Choice*, Volume 2, 1733; *Syren*, 1735, 1737, 1739; *Collection of Diverting Songs*, c. 1739; *Thrush*, 1749.

Shall I wasting in despair (George Wither)
Hive, Volume 3, 1729 and c. 1733; *Tea-Table Miscellany*, *Dublin*, 1729; also 1733, 1740, and 1750; *Nightingale*, 1738 and 1742; *Robin*, 1749.
A silly shepherd wooed but wist not
Syren, 1735, 1737, 1739; *Linnet*, 1749.
Sir Eglamore, that valiant knight (Sir Eglamore)
Lark, 1740, and two issues in 1742.
Songs of sonnets and rustical rondelays (Hunting the Hare)
Collection of Old Ballads, Volume 3, 1725, also Volume 3, 1738.
Two noble dukes of great renown (Song of the Banishment of two Dukes)
Collection of Old Ballads, Volume 1, 1723, also Volume 1, 2nd ed., 1723.
When Orpheus sweetly did complain
Choice, Volume 3, 1733; *Syren*, 1735, 1737, 1739; *Linnet*, 1749.
With an old song made by an ancient pate (The Old Courtier)
Syren, 1735, 1737, 1739; *Robin*, 1749.
Ye pretty birds that sit and sing (Thomas Heywood)
Choice, Volume 3, 1733; *Vocal Miscellany*, Volume 2, 1734 and 1738; *Nightingale*, 1738 and 1742 (two issues of latter); *Collection of Diverting Songs*, c. 1739; *Robin*, 1749.
A young man lately in our town (The Hobgoblin)
Nightingale, 1738.[16]

It is true that the printing of these poems in various miscellanies should not be taken as conclusive proof of their popularity; a complete picture would include a study of commonplace-books, periodicals, editions of ballads and works of Renaissance poets in the period, and song books. We can, however, learn much from such a compilation as that given above. To begin with it should be noticed that only about one fourth of the hundred poems under consideration were reprinted in other collections. Furthermore, most of them reappeared, if they did at all before 1750, after 1723, which leads us to the conclusion that if Dryden's Miscellany were responsible for the revival of the poems, its force was felt at least seven years late. We cannot be sure, in fact, that the 1716 Dryden should be given any credit for what vogue there was of the poems. It seems more likely that it introduced the pieces to a reading public which was not yet ready for them. Also, after 1723 there was a burst of antholo-

[16] I am grateful to Mr. W. N. H. Harding, of Chicago, for most of this list.

gies, such as the *Collection of Old Ballads* and the *Hive* which were devoted primarily to songs and ballads. The constant reissuing of these miscellanies after 1723 shows that readers were then bestowing full favour upon that kind of verse. What is more likely than that the 1727 Dryden's Miscellany also partly owed its appearance to this same fashion? It would not be right to rob Tonson of the credit often given him for assisting in the ballad revival, but he should be remembered more as the man who sowed than as the reaper. In other words he probably failed in his own attempt to popularize the ballad, but in doing so he did bring the form to the attention of the reading public, thus paving the way for more successful ventures.

Although the hundred older poems selected for the 1716 edition are striking, they should be seen in the proper perspective. In quantity they were small, making up but one third of the poems added in 1716, and but 12% of the whole Miscellany (Parts 1-6). Furthermore this intriguing list of poems is apt to obscure another fact about the 1716 Dryden, namely, that two thirds of the additional verses were still the usual thing found in the earlier volumes. And for about forty of the remaining poems the editor went back to the first editions of the Miscellany. In other words, even if the shrewd Jacob were making a bid for a new audience, he was not forgetting the old.

Another reason which may have caused Tonson to search about for fresh material[17] was rivalry with a business competitor, Bernard Lintot. It is common practice to picture this struggle as a battle of Titans,[18] but to do so is wrong. For in this war, if it may be called one, genial Jacob was far out of Lintot's class in every way. The former was a man of some importance, having come a long way since he opened shop at the Judge's Head, in Chancery Lane, in 1678. Beginning with such writers as Otway and Nahum Tate, Tonson cast about for bigger game and succeeded, in 1679, in getting a share of Dryden's *Troilus and Cressida*. This began a long and profitable

[17] Dr. Wasserman has shown convincingly (*MLN* 52 [1937]. 545-55) that Tonson made extensive use of seventeenth-century drolleries, commonplace-books, and miscellanies in collecting this host of pre-Restoration poems.

[18] See, for example, the following: Henry Curwen, *A History of Booksellers* (London, 1873, p. 32) and Frank Mumby, *Publishing and Bookselling* (London, 1930, p. 182).

connection with the Poet Laureate. A second jewel was added to his crown in 1683, when he bought a half share in *Paradise Lost,* the work which was to be his most profitable venture. Not long after Dryden's death in 1700 Tonson began to glitter socially as well as in his profession. To his position of secretary of the famous Kit-Cat Club, where he associated with such eminent men as Steele, Addison, Congreve, Sir Samuel Garth, and Sir John Vanbrugh, Tonson owed much of his prominence. After he bought the mansion of Barn Elms, near Barnes, Tonson became a sort of summer host for the Club. It was there that Sir Godfrey Kneller's portraits were hung, to insure the transmission of Jacob's name to posterity if there were any danger of its being forgotten.[19]

Lintot's life lacked the color of his competitor's. He did not begin business until shortly after 1698, when Tonson was already established as a man of some consequence. The younger man's early progress in the publishing field was steady but not distinguished. A miscellany, *Examen Miscellaneum* (1702), was his first work of any importance—after this came Lady Chudleigh's *Poems on Several Occasions* (1703). He also had part shares in Colley Cibber's *Love's Last Shift* (1701) and John Dennis's *Liberty Asserted* (1704); in 1705 he bought all of the latter writer's *Appius and Virginia.* Lintot completed his first decade as a bookseller with the publication of another miscellany, edited by Elijah Fenton, *Oxford and Cambridge Miscellany Poems* (1708). During this period Lintot became the publisher for such writers as Gay, Farquhar, Fenton, and Parnell and his shop achieved the reputation of being a lounging place for men of letters.[20] By 1708, then, we find him well on his way toward becoming a successful bookseller, but by no means capable of pushing Tonson from his pinnacle; nor did he ever do this.

What, then, is the reason for the popular misconception of the rivalry between the two booksellers? In part the answer lies in contemporary writings, especially pieces by Gay and Pope. The first, Gay's poem " On a Miscellany of Poems to

[19] Frank Mumby, *Publishing and Bookselling,* pp. 151-2, 175-6.

[20] William Roberts, *The Earlier History of English Bookselling* (London, 1889), pp. 189-190.

Bernard Lintot," was printed in *Miscellaneous Poems and Translations* (1712), sometimes called Lintot's Miscellany. There the poet says to Lintot:

> Wouldst thou for miscellanies raise thy fame;
> And bravely rival *Jacob*'s [Tonson] mighty name,
> Let all the muses in the piece conspire,
> The lyrick bard must strike th' harmonious lyre.

And he concludes the poem with the following lines:

> From these successful bards collect thy strains,
> And praise with profit shall reward thy pains:
> Then, while calves-leather binding bears the sway,
> And sheep-skin to its sleeker gloss gives way;
> While neat old *Elzevir* is reckon'd better
> Than *Pirate Hill*'s brown sheets, and scurvy letter;
> While print admirers careful *Aldus* chuse
> Before *John Morphew*, or the weekly news:
> So long shall live thy praise in books of fame,
> And *Tonson* yield to *Lintott*'s lofty name.[21]

In much the same vein Pope adds his bit to Gay's praise. His " Verses Designed to be Prefixed to Mr. Lintott's Miscellany " was printed along with Gay's poem as further proof of the undertaking's importance:

> Some *Colinaeus* praise, some *Bleau*,
> Others account them but so so;
> Some *Stephens* to the rest prefer,
> And some esteem old *Elzevir*:
> Others with *Aldus* would besot us;
> I, for my part, admire *Lintottus*.
> Those printed unknown tongues, 'tis said,
> Which some can't construe, most can't read;
> What *Lintott* offers to your hand,
> Even R—— may understand:
> They print their names in letters small,
> But LINTOTT stands in Capital;
> Author and he with equal grace
> Appear, and stare you in the face.
> Oft in an *Aldus* or a *Plantin*,
> A page is blotted, or leaf wanting;
> Of *Lintott*'s books this can't be said,
> All fair, and not so much as read.

[21] It should be noted that while Gay is commenting on the publishing business in general he works up to Tonson, the leading figure, which also serves to single out Tonson as Lintot's special 'rival.'

Their books are useful but to few,
A scholar, or a wit or two:
Lintott's for general use are fit,
For some folks read, but all folks sh-t.[22]

Pope adds more fuel to what has been called a fire in his well known letter to Burlington,[23] in which he talks about Lintot as " the redoubtable rival of Mr. Tonson." The letter has at times been accepted in all seriousness as evidence of bitter friction between the two booksellers. Throughout there are references to Tonson which show that he was very much on Lintot's mind. In some of them Lintot seems, at best, irritated, as in the following:

I [Pope] asked him [Lintot] where he got his horse? He answered he got it of his publisher: " For that rogue my printer (said he) disappointed me: I hoped to put him in good humour by a treat at the tavern, of a brown fricassee of rabbits, which cost two shillings, with two quarts of wine, besides my conversation. I thought myself cocksure of his horse, which he readily promised me, but said that Mr. Tonson had just such another design of going to Cambridge, expecting there the copy of a new kind of Horace from Dr. [Bentley], and if Mr. Tonson went, he was pre-engaged to attend him, being to have the printing of the said copy.

A little later Pope reports Lintot as saying:

Now damn them! what if they should put it into the newspaper, how you and I went together to Oxford? what would I care? If I should go down into Sussex, they would say I was gone to the Speaker. But what of that? If my son were but big enough to go on with the business, by G-d I would keep as good company as old Jacob.

In another place in the letter Lintot states that he bargained with Dr. Sewel " for a new version of Lucretius to publish against Tonson's." From this letter it is clear that Lintot fancied himself a worthy opponent for the great Jacob, or at least that he had hopes of becoming one. But from the tone of amusement which runs through Pope's and Gay's poems and the letter by Pope it seems fairly clear that Lintot's friends did not take his pretensions too seriously, that they were, in fact, poking fun

[22] Text of the fourth edition of Lintot's Miscellany (1722).
[23] Pope, *Works*, ed. Elwin-Courthope, 10. 205-10.

at him. Apparently Lintot considered Pope's "Verses" and Gay's piece complimentary, although to us it seems that he was blind indeed to let the dubious praise be printed.[24]

It will be shown later how Lintot did compete with Tonson in the realm of the miscellany. Also, when Tonson published Rowe's edition of Shakespeare (1709), the younger bookseller followed suit with a two-volume edition of the Bard's poems. Like Tonson, Lintot enjoyed a certain financial prosperity, and as Tonson set himself up as a country squire at Barn Elms so did Lintot aspire to a higher social plane. John Nichols reports a statement supposedly made by Humphrey Wanley, the custodian of the Earl of Oxford's heraldic manuscripts:

> Jan. 31, 1725-6. Young Mr. Lintot, the bookseller, came enquiring after arms, as belonging to his father, mother and other relations, who now, it seems, want to turn gentle folks. I could find none of their names.[25]

But if Lintot were not the equal of Tonson professionally or socially, his position should not be underestimated. He made a good thing of his business and won the acquaintance, if not the respect, of many men of letters. After 1708, where we left his career, Lintot continued to prosper and occasionally his path crossed Tonson's or that of Tonson's successor. These skirmishes are apt to be misinterpreted; if isolated, they may be used to build up a case justifying the intensity of the rivalry. It should, however, be remembered that much of this competition was in the normal line of business and that their individual interests frequently conflicted with those of other booksellers as well.[26] Nor should it be supposed that the professional duels between the men resulted in bitter personal enmity. For on

[24] Pope's and Gay's pieces were included in his Miscellany up to 1727, in which edition they were omitted.

[25] Quoted by William Roberts, *The Early History*, p. 210.

[26] Edmund Curll, for instance, was a thorn in practically everyone's side. And in the field of the miscellany alone there were countless squabbles. Typical of these was the trouble over the *Odes and Satyrs of Horace* (1717). The Preface to Tonson's edition makes the following statement: "It is thought not improper to inform the Reader, that there having been lately published an Edition of this Book by *A. Bell, T. Varnum, J. Osborne, J. Browne,* and *J. Baker,* Persons who have no Right to the Printing thereof, the Copies therein being near all taken from the *Miscellany Poems* published by Mr. *Dryden,* and printed by Jacob Tonson: Therefore the said Proprietor, in Justice to himself, hath Published this Edition. . . ."

several ventures, such as the publishing of Steele's *Conscious Lovers* (1722), and on a Government printing job, the house of Tonson worked hand in hand with Lintot.

The clashes between Lintot and Tonson in their business were fairly numerous and need not be taken up exhaustively here; a few instances will be sufficient. Pope was the cause of the first fall, which was won by Lintot. The story of how Tonson made himself the patron of the young poet and published his first pieces in the 1709 Dryden Miscellany has been described by Professor Sherburn.[27] Tonson gave further encouragement to Pope by including his "Sappho to Phaon" and some other pieces in his miscellany, *Ovid's Epistles*, published in 1712. Lintot's first great triumph came when he secured several of Pope's poems, including the first two cantos of "The Rape of the Lock," for his own anthology, *Miscellaneous Poems and Translations*, which also appeared in 1712.[28] Pope likewise figured in the second friction, which arose over the publication of John Dennis's *Remarks Upon the Tragedy of Cato* (1713). The story is not without humour. The great success of Addison's *Cato*, which infuriated Dennis, gave Pope a chance to even up an old score going back to Dennis's attack on the *Essay on Criticism*. For Dennis's part he was only too willing to lash out at Addison, because of his own harsh treatment in the *Tatler* and *Spectator*. So Pope, it is suspected, may have egged Dennis on to a sure destruction which would follow an attack on such a popular play as *Cato*. Lintot published the *Remarks*,[29] and his act may possibly be explained in part at least, apart from any financial profit, by the desire to get in a dig at Tonson, who published Addison's play.

Pope again took the center of the field in the furor created by the publication of the *Iliad*. This quarrel, traced in detail by Professor Sherburn,[30] may be stated briefly. On March 23, 1714, Pope signed an agreement with Lintot to translate the

[27] George Sherburn, *The Early Career of Alexander Pope* (Oxford, 1934), pp. 51-2, 85-6.

[28] His achievement is somewhat lessened by the fact that Pope had already taken his *Essay on Criticism* to another bookseller, William Lewis.

[29] George Sherburn, *The Early Career*, pp. 104-5. Professor Edward N. Hooker, of the University of California at Los Angeles, was kind enough to send me Dennis material relating to this quarrel.

[30] *Early Career*, pp. 129-40.

Iliad. Eight days later Thomas Tickell made a similar arrangement with Tonson. Since neither poet wanted to be the first in the field, fearing what the other might do, there followed an amusing period of one trying to lure the other out into the open. On June 6 Pope released Volume One, which was followed two days later by Tickell's.

The clashes between Tonson and Lintot in the field of the miscellany are much more obscure, although not, I believe, unimportant. It was pointed out earlier that Dryden's Miscellany (published by Tonson) certainly enjoyed great popularity up to 1709. There were countless imitators, among them Lintot, whose *Oxford and Cambridge Miscellany Poems* (1708) was of the type brought into fashion by the Dryden. It was not until 1712, however, that Lintot seriously entered the field. That Lintot himself, at least, considered his *Miscellaneous Poems and Translations* a strong competitor to Tonson's collection can be inferred from Gay's poem, quoted above. And certainly the time was ripe for such a venture, since no volume of Dryden's Miscellany had appeared for three years. It may have been because of Lintot's new collection, which had a second edition in 1714, that Tonson issued *Poetical Miscellanies* (Steele's Miscellany) about the same time. It, too, was a general miscellany, as Lintot's was. Or possibly Tonson's appeared first, in 1714, thus drawing fire from Lintot, who then issued a second edition. In 1716 there came out the first collected edition of Dryden's Miscellany, in six volumes. Certainly it is likely that one factor which may have influenced Tonson to bring out the biggest miscellany yet seen in England was pressure from other publishers who were invading the field, especially Lintot. The latter replied with *Poems on Several Occasions* (1717), which Mr. Norman Ault has recently edited as *Pope's Own Miscellany*. Then three years later Lintot put out a third edition of *Miscellaneous Poems and Translations*. About that time old Jacob Tonson retired and his nephew, generally called Jacob II, took over the business. For six years the Tonson camp was silent in this particular contest, while Lintot issued a fourth edition of his miscellany in 1722.

1727 found a renewal of hostilities, between Jacob II and Lintot; in that year there appeared the second collected edition

of Dryden's Miscellany and the fifth edition of Lintot's.[31] The simultaneous publication of these two works could hardly have been accidental. Most significant of all is the fact that Lintot, after fifteen years, changed the title of his anthology from *Miscellaneous Poems and Translations* to *Miscellany Poems,* the title used by the Tonsons both in 1716 and again in 1727. Which of the collections appeared first in 1727 is not known—nor does it matter a great deal—but it is probable that Lintot struck out first and that young Tonson replied with what he would consider an " authentic " edition. At any rate it looks suspiciously as if Lintot were trying to capitalize on a Tonson title. Probably neither collection enjoyed notable success in 1727; it was the last appearance of the Dryden, while Lintot's Miscellany gave a last gasp in 1732 and then died. Shortly after the 1727 edition of his Miscellany came out Lintot retired, as his ' rival,' Old Jacob Tonson, had seven years before. With his passing into private life, where he could " keep as good company as old Jacob," Lintot marked the end of an important era in English publishing. For Tonson and his emulator, Lintot, had firmly established their profession as an honorable one, worthy of being handed on to Dodsley for still more distinction.

University of Michigan

[31] For a discussion of the 1727 Dryden see Professor Havens's article (*PMLA* 44 [1929]. 501-18). Lintot's Miscellany for that year, although substantially the same as the 1722 edition, contains one change of some interest. Since the first appearance of his collection in 1712 he played up Pope's contribution but in 1727 he emphasized it still more. Several of Pope's pieces were added, including " The Temple of Fame " and " The Epistle to Martha Blount, on her Birthday." Still more striking are the poems lauding Pope written by Wycherly, Buckingham, the Countess of Winchilsea, Parnell, Fr. Knapp, Elijah Fenton, Christopher Pitt, Abel Evans, Simon Harcourt, and William Broome. There are two unsigned pieces. By devoting practically all of Volume 1 to Pope, Lintot was no doubt once more hitching his wagon to Pope's star.

A FINDING-LIST OF ENGLISH POETICAL MISCELLANIES 1700-48 IN SELECTED AMERICAN LIBRARIES

By Richard C. Boys

Since the appearance of Professor Arthur E. Case's *Bibliography of English Poetical Miscellanies 1521-1750* [1] the field of the English miscellany has been tilled by scholars more than ever before. The following list attempts to clear still another piece of ground, which, though small, may be of some use to students of this important branch of English literature. In a sense it carries on a work begun by Professor Case, who included in his bibliography a finding-list covering a few American libraries, notably Yale and Harvard.

The compiling of the present short-title list has revealed how much wealth the United States has in this direction; it far exceeds any estimate which might have been made heretofor. Of approximately 550 volumes in the period 1700-48 listed by Case, for instance, all but about forty have been located in this country, in public libraries, in university libraries, in privately endowed libraries, and in one private collection. Mr. W. N. H. Harding, of Chicago, who has kindly given much assistance in preparing this list, has probably the finest lot of poetical miscellanies in the United States.

Not only has the finding-list been confined to America [2] but it has also been restricted to a comparatively small number of libraries. In general the method has been to include fourteen outstanding collections, with some attempt at geographical distribution: Harvard, Boston Public Library, Yale, New York Public Library, Columbia, Library of Congress, Folger Shakespeare Library, University of Chicago, Newberry Library (Chicago), University of Texas, the William Andrews Clark Library of the University of California at Los Angeles, the Henry E. Huntington Library, University of California (Berkeley), and the private collection of Mr. W. N. H. Harding. These libraries

[1] Bibliographical Society, Oxford, 1935.

[2] Professor Case, in his bibliography, has done considerable work in locating volumes in English libraries.

were examined for miscellanies, in most cases, by the compiler and then re-checked by a second person, although the four in the Far West were checked but once. In addition to the above there have been included a number of other libraries, which either did not own enough volumes to warrant a systematic search (such as The Johns Hopkins University, the Peabody Library, Baltimore, and the University of Michigan), or whose anthologies were come upon accidentally. Of the latter, most were found in the Union Catalogue. In a few cases, when books could not be located anywhere else the compiler's own copies were recorded.

The list has, in general, been based on Professor Case's bibliography, although it differs slightly in method; the items here are arranged chronologically according to the date of the first volume of each miscellany to appear after 1699. A few books not in Case have been added in their proper places.[3] Furthermore, only volumes located in the United States are given, so the list should not be considered a complete bibliography. In fact, there has been no attempt to compile a bibliography since Professor Case's book supplies that need. For the items not included there Mr. Norman Ault's forthcoming work in the *Cambridge Bibliography of English Literature* will fill in most of the gaps. All miscellanies of verse primarily in foreign tongues have been omitted from this finding-list, even though a few contain a small number of English poems. There have also been left out three books, the *Art of English Poetry* (Case 225), *Beauties of the English Stage* (Case 410), and the *British Muse* (Case 416), which are doubtful miscellanies. Anthologies not in Case have been treated warily and omitted if any doubt arose as to their classification.

The information about each volume and the order in which it is given is as follows: (1) A number showing its position in this list. (2) Date of volume. (3) Short title. If later editions of the same miscellany have different titles they are included. Otherwise, the title is the same as the first given for that particular collection. (4) The number used by Case in his bibliography. (5) The edition, if stated on the title page. (6) The

[3] The Clark and University of California (Berkeley) libraries were checked against Case's bibliography only.

place of publication other than London. (7) The number of volume or part if stated.

Books marked (*) had editions which appeared before 1700, but not included here.[4]

ABBREVIATIONS

Bost	Boston Public Library
Boys	Richard C. Boys
Calif	University of California (Berkeley)
CCNY	College of the City of New York
Chi	University of Chicago
Clark	William Andrews Clark Library of the University of California at Los Angeles
Cleve	Cleveland Public Library
Col	Columbia University
Colorado	University of Colorado
Fol	Folger Shakespeare Library
Gouch	Goucher College
Gros	Grosvenor Library, Buffalo
Ham	Hamilton College
Hard	Walter N. H. Harding
Harv	Harvard University
Hunt	Henry E. Huntington Library
Ill	University of Illinois
Ind	University of Indiana
Iowa	University of Iowa
Johns	Johns Hopkins University
LC	Library of Congress
Lehigh	Lehigh University
Mass	Massachusetts State College
Mich	University of Michigan
Minn	University of Minnesota
Morg	Pierpont Morgan Library
New	Newberry Library
NYP	New York Public Library
Pea	Peabody Library
Penn	University of Pennsylvania
Prince	Princeton University
State	Library of the Department of State, Washington, D. C.
Tex	University of Texas
Union	Union College
Vass	Vassar College
Virg	University of Virginia
Yale	Yale University

[4] I should like to express my thanks to the Librarian and staffs of the thirteen libraries and to Mr. Harding. Equally valuable has been the help given me by Professor Case, Professor Edward N. Hooker, of the University of California at Los Angeles, Dr. Arthur Mizener, and Elizabeth Boys.

1 1700 Commendatory verses on the author of the two Arthurs 217 Clark Chi Col Harv Tex
2 1702 217b 2nd ed Harv
3 1700 Discommendatory verses on the author of the two Arthurs Bost Harv Hunt Tex Yale
4 1700 Luctus Britannici 219 Clark Fol Harv Hunt Mich New Tex Yale
5 1700 Nine muses 220 Clark Harv Yale
6 1701 *Collection of poems: viz The temple of death 151e Clark Fol Hard LC Pea Tex Vass Yale
7 1702 151f 2nd ed Clark Fol Hard Harv Hunt Tex Yale
8 1716 151g 3rd ed Chi Fol Hard Harv LC Tex Yale
9 1701 *Ovid's epistles, translated by several hands 165 f 6th ed Yale
10 1705 165g 7th ed Harv
11 1712 165h 8th ed Gouch Harv Hunt Yale
12 1720 165j Clark
13 1725 165k LC
14 1727 165l Dublin Yale
15 1729 165m Clark
16 1748 165n Yale
17 1701 New collection of poems on several occasions 223 Yale
18 1701 New miscellany of original poems 223b Chi Clark Fol Hard Harv New Tex Yale
19 1702 *Miscellany poems [Dryden's or Tonson's miscellany, part I] 172, 1d 3rd ed Bost Chi Clark Fol Hard Harv Mich NYP
20 1702 Sylvae, or the second part 172, 2d 3rd ed Chi Clark Fol Hard Harv Mich NYP
21 1706 Examen poeticum, being the third part 172, 3c 2nd ed Bost Clark Hard Harv Mich NYP
22 1708 Annual miscellany . . . being the fourth part 172, 4b 2nd ed Chi Clark Fol Hard Harv Mich NYP Yale
23 1704 Poetical miscellanies: the fifth part 172, 5a Bost Chi Clark Fol Hard Harv Hunt LC Mich New Tex Yale
24 1709 Poetical miscellanies: the sixth part 172, 6a Bost Chi Clark Fol Hard Harv Hunt Mich New Tex Yale
25 1716 First part 172, 1e 4th ed Clark Col Hard Harv Hunt LC Mich Tex Yale
26 1716 Second part 172, 2e 4th ed Clark Col Hard Harv Hunt LC Mich Tex Yale
27 1716 Third part 172, 3d 4th ed Clark Col Hard Harv Hunt LC Mich Tex Yale
28 1716 Fourth part 172, 4c 4th ed Clark Col Hard Harv Hunt LC Mich Tex Yale
29 1716 Fifth part 172, 5b 4th ed Clark Col Hard Harv Hunt Johns LC Mich Tex Yale
30 1716 Sixth part 172, 6b 4th ed Clark Col Hard Harv Hunt LC Mich Tex Yale

31 1727 First part 172, 1f 5th ed
Clark Fol Hard Harv Mich New Pea Tex Yale
32 1727 Second part 172, 2f 5th ed
Clark Fol Hard Harv Mich Pea Tex Yale
33 1727 Third part 172, 3e 5th ed
Clark Fol Hard Harv Mich Pea Tex Yale
34 1727 Fourth part 172 4d 5th ed
Clark Fol Hard Harv Mich Pea Tex Yale
35 1727 Fifth part 172, 5c 5th ed
Clark Fol Hard Harv Mich Pea Tex Yale
36 1727 Sixth part 172, 6c 5th ed
Clark Fol Hard Harv Mich Pea Tex Yale
37 1702 *Satires of Decimus Junius Juvenalis 200d 3rd ed
Clark Fol LC Harv Yale NYP
38 1711 200e 4th ed Clark Harv NYP Yale
39 1713 200f 5th ed Clark Harv Mich Yale
40 1726 200g 5th ed Clark Harv Yale
41 1732 6th ed Dublin Col Yale
42 1735 200h 6th ed Clark Col Harv Tex Yale
43 1702 *Poems on affairs of state 211, 1e 4th ed
Clark Harv Ill LC Yale
44 1703 211, 1 f 5th ed Clark Cleve Col Harv Mich New Prince Yale
45 1710 211, 1g 6th ed Vol 1 Chi Hard Morg
46 1716 211, 1h Calif Hard Harv Yale
47 1703 211, 2a Vol 2
Calif CCNY Chi Clark Col Hard Hunt Ind Johns LC Mich Minn Morg New NYP
48 1716 211, 2c 2nd ed Vol 2 Hard Harv
49 1704 211, 3a Vol 3
Calif CCNY Chi Col Hard Harv Ind LC Mich Minn Morg New NYP Yale
50 1716 211, 3b 2nd ed Vol 3 Harv Yale
51 1707 211, 4a Vol 4
CCNY Chi Hard Harv Ind LC Minn Morg New Yale
52 1716 211, 4b Vol 4 Calif Harv Yale
53 1702 Examen miscellaneum 228
Fol Harv Hunt LC Mich New Yale
54 1702 *Triumph of wit 4th ed Hard
55 1707 244e 5th ed Part I Chi Hard
56 1735 244i 9th ed Yale
57 1703 Apollo's feast 230 Hard LC
58 1704 Divine hymns and poems on several occasions 231 Yale
59 1709 Collection of divine hymns and poems 231b Tex
60 1719 231c 3rd ed Clark Hard Harv Yale
61 1704 Miscellaneous works, written by . . . Buckingham 232, 1a Hard LC
62 1704 2nd ed Vol 1 Hard
63 1707 232, 1b [Vol 1] Col Harv
64 1705 Second volume of miscellaneous works 232, 2
Col Hard Harv Hunt Mass Prince

65 1704 Theatre of ingenuity 234 Hard
66 1705 Ovid de arte amandi 103i Hard
67 1705 Miscellanea sacra 236, 1a Harv New Yale
68 1707 236, 1c 3rd ed Vol 1 Harv
69 1707 236, 2 3rd ed Vol 2 Harv
70 1705 New collection of poems relating to state affairs 237
Calif Chi Clark Col Hard Harv Hunt Johns LC Mich New NYP Tex Yale
71 1706 Deliciae poeticae 240 Fol Hard Harv
72 1708 Mirth diverts all care Fol Hard
73 1709 Mirth diverts all care Fol Hard
74 1707 Diverting muse 241 Part I Col Hard Tex
75 1707 Part II Hard
76 1707 Part V Hard
77 1707 Part VI Hard
78 1707 Poetical works of . . . Sedley 243
Chi Col Harv Hunt Ind New NYP Prince Yale
79 1710 243b 2nd ed Harv LC
80 1708? Flanders new garland 247 Yale
81 1708 Oxford and Cambridge miscellany poems 248
Chi Col Hard Harv Iowa LC New Prince Tex Yale
82 1708 Satirical works of Titus Petronius Arbiter 249
Harv Hunt Penn Tex Yale
83 1713 Works of Petronius Arbiter 249d 4th ed Harv
84 1714 249e 4th ed New
85 1709 *Panegyric on Oliver Cromwell 122c
Chi Harv New NYP Tex Yale
86 1709 Works of . . . Rochester and Roscommon 242c 3rd ed
Harv Tex
87 1709 Charms of liberty 250 Hard Harv New NYP Tex Yale
88 1709 250b Hard Hunt New
89 1709 Letter from Italy 251
Chi Harv Hunt New NYP Tex Yale
90 1709 251b Harv Tex Yale
91 1709 Ovid's art of love 252 Clark Harv NYP Yale
92 1735 252d Boys
93 1747 Yale
94 1710 Callipaedia [Lintot] 253 Col
95 1712 253b [Sanger and Curll] Harv Hunt Yale
96 1710 Collection of poems for and against Dr. Sacheverell 254, 1a
Hard Hunt Tex Yale
97 1710 254, 1b Harv New NYP Yale
98 1710 254, 2 Part II Hard Harv Hunt New Yale
99 1710 254, 3 Part III Yale
100 1711 254, 4 Part IV NYP Yale
101 1712 Whig and tory 254c
Chi Col Hard Mich New Tex Yale
102 1713 Whig and tory 254d 2nd ed Hard Harv
103 1715 Tory pill to purge whig melancholy 254e Hard Hunt
104 1715 Tory pills to purge whig melancholy 254f 2nd ed
Ham Hard Harv

105 1710 Collection of poems, &, for and against Dr. Sacheverell 255 Part IV NYP Yale
106 1711 Collection of hymns and poems for the . . . October club 256 Chi Hard Harv Tex Yale
107 1711 State amusements 258 Chi Ind New Yale
108 1712 Collection of poems on state affairs 259 Part I Hard NYP
109 1712 Miscellaneous poems and translations [Lintot] 260, 1a Clark Col Fol Hard Harv Hunt Tex Virg Yale
110 1714 260, 1b 2nd ed Harv Hunt Tex Yale
111 1717 Poems on several occasions 260, 2a Chi Harv Hunt Yale
112 1720 Miscellaneous poems and translations 260, 1c 3rd ed Chi Harv Hunt Yale
113 1720 Miscellaneous poems, translations, and imitations 260, 2b 3rd ed Vol 2 Chi Harv Yale
114 1722 Miscellaneous poems and translations 260, 1d 4th ed Harv Hunt Tex Yale
115 1722 260, 2c 4th ed Vol 2 Tex Yale
116 1727 Miscellany poems 260, 1e 5th ed Vol 1 Chi LC
117 1727 Miscellany poems 260, 2d 5th ed Vol 2 Chi LC
118 1732 Miscellany poems 260, 1f 6th ed Vol 1 Harv Hunt Tex Yale
119 1732 Miscellany poems 260, 2e 6th ed Vol 2 Harv Hunt Tex Yale
120 1712 Poetical entertainer 261, 2 No. 2 Hard Harv Ill Yale
121 1712 261, 3 No. 3 Col Hard Harv Yale
122 1713 261, 4 No. 4 Hard Harv Yale
123 1713 261, 5 No. 5 Hard Yale
124 1712 Tunbridge miscellany 262 Fol Harv New
125 1712 Works of Monsieur Boileau 263, 1 Vol 1 Chi Harv. NYP Pea Yale
126 1711 263, 2 Vol 2 Chi Harv NYP Yale
127 1713 Posthumous works of Boileau . . . made English by several hands Col
128 1713 Entire set of the monitors. Containing forty-one poems on several subjects Harv Yale
129 1713 *New academy of complements 148b Fol Hard Hunt Tex
130 1721 7th ed Hard
131 1741 12th ed Hard
132 1713 Choice collection of . . . Scots poems 239, 1b 2nd ed Edinburgh Part 1 Hard Harv Yale
133 1709 239, 2 Edinburgh Part II Hard Harv LC Yale
134 1711 239, 3 Edinburgh Part III Hard Harv Yale
135 1713 English gratitude 265 New Yale
136 1713 Sacred miscellanies 267 Harv Hunt Tex Vass Yale
137 1713 Select collection of modern poems 268 Dublin Calif Chi Harv Prince Yale
138 1731 268b Dublin Hard Harv
139 1713 Tunbridge miscellany 269, 1a Chi Yale
140 1713 Second part 269, 2a Chi Yale
141 1714 Tunbridge and Bath miscellany 269, 2b Hard
142 1713 University miscellany 270 Hard Harv Yale

143 1713 270b 2nd ed Yale
144 1713 Works of Anacreon and Sappho 271
Hard New Prince Tex Yale
145 1714 Farther hue and cry after Dr. Swift 273 Yale
146 1714 273b Yale
147 1714 273c 2nd ed Tex Yale
148 1714 Collection of original poems, translations, and imitations, by Mr. Prior . . . and other eminent hands Fol
149 1714 Miscellany pastorals by Mr. Gay, Mr. Pope, etc Dublin Yale
150 1714 Original poems and translations 275 Gros Harv Tex Yale
151 1714 Poems and translations By several hands 277
Chi Hard New Yale
152 1714 Poems on several occasions. By . . . Roscommon and Dorset 278
Clark Fol Yale
153 1714 Poetical miscellanies [Steele's miscellany] 279
Clark Col Hard Harv Hunt New Tex Yale
154 1714 279b Chi Fol Harv Hunt Yale
155 1727 279d 2nd ed
Chi Fol Hard Harv Hunt Mich NYP Pea Tex Yale
156 1714 Political merriment 280, 1
Chi Hard Harv Hunt Iowa LC New Penn Yale
157 1714 280, 2 Part II Hard Harv LC New Yale
158 1715 280, 3 [Part III]
Hard Harv Hunt LC New Penn Yale
159 1715 280, 4 LC Yale
160 1715 New collection of miscellany poems, for the year 1715 Hard
161 1715 Bee 282, 1 Part I Harv Yale
162 1715 282, 2 Part II Harv Yale
163 1715 282, 3 Part III Harv Yale
164 1715 Elzevir miscellany 283b 2nd ed New Yale
165 1715 New academy of complements 285d 4th ed Chi
166 1715 Odes and satires of Horace 286 Yale
167 1715 Odes and satires of Horace [Tonson] 287 Hunt Yale
168 1717 287b Mich LC Morg Prince Yale
169 1721 287c Yale
170 1730 287d Calif NYP Yale
171 1730 Dublin New
172 1715 Pill to purge state melancholy 288
Hard Harv Hunt LC New Pea Penn Yale
173 1716 288c 3rd ed Hard Harv LC Yale
174 1716 New miscellany poems in two parts Hard
175 1716 Ballads and some other occasional poems 289 Hard Harv New
176 1716 Poems of love and gallantry 289b Hard Harv
177 1727 Collection of ballads 289c Chi Hard
178 1716 Collection of state songs, poems, etc 290
Hard Harv Hunt Yale
179 1718 Pills to purge state melancholy 290b Part II
180 1718 Vol 2 Hard Yale
181 1716 Loyal mourner for the best of princes 291
Bost Harv Ind New Tex Yale
181½ 1716 291b Mich

182 1716 State poems. Viz 292 Harv Yale
183 1717 Poems of Henry Howard 5k Harv Hunt NYP Yale
184 1717 Agreeable variety 293
Clark Fol Hard Harv LC New Yale
185 1724 293b 2nd ed Bost Fol Ill
186 1742 293c 3rd ed Col Fol Hard
187 1717 Collection of the best English poetry 294, 1 Harv New
188 1717 294, 2 Vol 2 Harv New
189 1717 Court poems 295, 2a Part II Clark Harv Yale
190 1719 295b Harv Tex
191 1726 295c Harv Yale
192 1717 Mughouse diversion 296 Hard
193 1717 296c 3rd ed Yale
194 1719 296e 5th ed Hard
195 1717 Ovid's metamorphoses [Tonson] 298
Clark Harv Hunt Ill New NYP Tex Union Yale
196 1720 298, 1b 2nd ed Harv Hunt Yale
197 1720 298, 2b 2nd ed Vol 2 Harv Hunt Yale
198 1727 298, 1c 3rd ed NYP Yale
199 1727 298, 2c 3rd ed Vol 2 Col Yale
200 1732 298, 1d Amsterdam Vol 1
Clark Col Hunt LC Morg NYP Pea
201 1732 298, 2d Amsterdam Vol 2 Clark Col LC NYP Pea
202 1717 Ovid's metamorphoses 299, 1a Vol 1 Harv Yale
203 1717 299, 2a Vol 2 Harv Yale
204 1724 299, 1b 2nd ed Vol 1 Harv Yale
205 1724 299, 2b 2nd ed Vol 2 Harv Yale
206 1733 299, 1c 3rd ed Vol 1 Chi Harv Yale
207 1733 299, 2c 3rd ed Vol 2 Chi Harv
208 1717 Parson's daughter 300 Harv Yale
209 1717 Poems by the Earl of Roscommon 301
Col Fol Hard Harv Hunt Tex Yale
210 1717 Poems on several occasions: Viz 302 Hard Harv Yale
211 1717 Rape of the smock 303 Calif Chi Harv Mich Tex Tale
212 1727 303b 2nd ed Harv New
213 1736 303c 3rd ed Hard Harv Johns
214 1717 Virgin muse 304 Hard Harv Yale
215 1722 304b 2nd ed Col
216 1731 3rd ed Boys
217 1718? England's witty and ingenious jester [Not Case 473q] 17th ed
Hard LC
218 1718 Familiar letters of love 305 Bost Fol LC
219 1724 305f 6th ed Chi Fol Harv Ill
220 1718 Ladies miscellany 306 Yale
221 1732 306c 3rd ed Yale
222 1718 Letters, poems, and tales 307
Col Fol Hard Harv Hunt Tex Yale
223 1719 Court miscellany, in prose and verse 308, 1 No. I
Fol Hard Harv Hunt
224 1719? 308, 2 No. II Harv
225 1719 Musapaedia, or miscellany poems 309 Fol Hard Yale
226 1719 309b Harv

227 1719 309c 2nd ed
228 1719 Musarum lachrymae 310 Harv LC
229 1719 Poems upon divine and moral subjects 311
Hard Hunt Tex Yale
230 1719 Tunbrigalia 312 Col Hard Harv
231 1719 312b 2nd ed Part I Harv Penn
232 1720 Edinburgh miscellany 313 Edinburgh Vol 1 Col Hard
233 1720 Eloisa to Abelard 314b 2nd ed Clark Harv Hunt LC Yale
234 1720 New miscellany of original poems 315
Hard Harv Hunt New Tex Yale
235 1720 Second collection of miscellanies. Written by Jonathan Swift 316
Hunt Tex Yale
236 1721 Second part of Penkethman's jests Hard
237 1721 *New academy of complements 7th ed Hard
238 1741 12th ed Hard
239 1721 Cupid's bee-hive 318 Hard Harv Hunt Yale
240 1721 Grove 319
Chi Fol Hard Harv Mich New Penn Yale
241 1732 Miscellany of original poems 319b Harv
242 1721 Miscellaneous collection of poems, songs 320, 1 Dublin Vol 1
Hard Harv LC
243 1721 320, 2 Vol 2 Hard Harv LC
244 1721 Pancharis queen of love 322 Hard
245 1723 322b New
246 1721 Works of the Earls of Rochester, Roscommon, etc 323, 1a State
247 1721 Poems on several occasions, by the Earls 323, 2a Vol 2
State
248 1731 323, 1b Fol
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VITA

Richard Charles Boys was born November 13, 1912, in Kalamazoo, Michigan. He received his secondary education at State High School, in Kalamazoo. In 1930-1 he attended the University College of Southwest England, in Exeter, Devonshire. During the next four years he was a student at Harvard College, from which institution he graduated with the degree of A. B. in 1935. He entered The Johns Hopkins University in the fall of that year and received the degree of Doctor of Philosophy in 1939. Since that time he has been an instructor at the University of Michigan.